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RELATIONS OF THE MODERN LANGUAGE ASSOCIATION OF AMERICA

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1957 CONFERENCE MEETING

MADISON, UNIVERSITY OF WISCONSIN (Education 109), MONDAY, SEPTEMBER 9, 3:45-
5:15 P. M. (at the annual meeting of the Modern Language Association)

TOPICS: "The Contribution of Literature to Area Study of the Far East: The
Hill Reference Library, St. Paul, Minnesota." Discussion Leader:
Sister Mary William, President, College of St. Catherine

"The Teaching of Oriental Literature in Translation at the University
of Wisconsin." Discussion Leader: Professor Hazel S. Alberson,
Department of Comparative Literature, University of Wisconsin

Chairman: Professor John B. Foster, Division of Language and Litera-
ture, Mankato State College

YOU ARE INVITED TO PARTICIPATE IN THIS
DISCUSSION WHETHER YOU ARE A MEMBER OF MLA OR NOT

To the Members of the Conference:

As 1957 Chairman, I have tried to arrange for discussion leaders from this
region who are making interesting and unusual contributions in the field of
Oriental-American literary relations, chiefly in the presentation of Oriental
literature in translation to American undergraduates in different types of in-

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ANCIENT EGYPTIAN LITERATURE: A SELECTED LIST OF BOOKS

by John A. Wilson, p. 3

stitutions. As usual the MLA has stipulated that our Conference should discuss matters of mutual interest rather than listen to the reading of learned papers. In addition to the two speakers who have agreed to describe programs in the institutions with which they are connected, we hope that there will be contributions from others.

The Louis W. and Maud Hill Center of Area Studies was established four years ago by the Hill Foundation in connection with four Christian liberal arts colleges in St. Paul, namely College of St. Catherine, Hamline University, Macalester College, and College of St. Thomas. Recently the Hill Foundation has renewed the grant for area studies for another three years. It is a noteworthy program because it is staffed cooperatively by four independent colleges, two Protestant and two Catholic, perhaps the only example of such cooperation in the country.

Year before last (1955-56) the area subject was the Far East. It was described as a "comprehensive study of the countries of the Far East historically and analytically, with particular emphasis on Japan and China, the impact of western civilization on the area and the significance of the Far East in contemporary world politics and civilization—a study of geography, natural resources, art, literature, religion, philosophy, and education, as well as political, economic and social institutions." It was a two-semester course, eight credits for the year, open to juniors and seniors of the four colleges with enrollment limited to ten students from each college. Classes met twice a week for two hours each in specially prepared and furnished rooms in the Hill Reference Library.

We are fortunate to have as one of our guest speakers Sister Mary William, President of the College of St. Catherine and a member of MLA, who taught the unit on literature. Copies of her syllabus, outlining the literatures of Japan, China, and Korea, will be available for examination at the meeting. It consists of around fifty pages of text (including actual poems and a play) and bibliography.

Our second invited speaker will be Professor Hazel Alberson of the Department of Comparative Literature of the University of Wisconsin, who has recently returned from Japan, where she was collecting materials for courses which include Oriental literature in translation. Mrs. Alberson, a student and colleague of Professor Philo M. Buck, will describe the program in Oriental literature at a typical midwestern state university. She will have for distribution at the meeting copies of material she is currently using in her classes.

It is hoped that new developments at such institutions as Rockford College, Ball State Teachers College, the University of Chicago, and the University of Michigan will be described by representatives who will be attending our Conference. At times in the past the Middle West has been labeled isolationist, but at present there seems to be a lively interest in cultural matters of the Orient. You are cordially invited to attend the 1957 Conference Meeting and to come prepared to tell us of any new interest in the Orient in your college or university.

JOHN B. FOSTER, Chairman

[The Program Chairman of the 1958 meeting (New York, December) will be Max G. Walten, English Department, City College of New York. Suggestions about possible programs should be sent to Professor Walten.]

Oriental Literature in the Small Library, VII

ANCIENT EGYPTIAN LITERATURE: A SELECTED LIST

by John A. Wilson
Oriental Institute
University of Chicago

1. Adolf Erman. The Literature of the Ancient Egyptians. Translated by Aylward M. Blackman [from A. Erman. Die Literatur der Aegypter (Leipzig, 1923)]. London: Methuen, 1927, xliv, 318pp.
After more than thirty years, still the best handbook.
2. Alan H. Gardiner. "Writing and Literature." In S. R. K. Glanville, ed., The Legacy of Egypt. Oxford: Clarendon Press, 1942.
Characterization, without translations.
3. Arthur C. Mace. Egyptian Literature. New York: Metropolitan Museum of Art, 1928.
A sensitive, single lecture.
4. T. E. Peet. A Comparative Study of the Literature of Egypt, Palestine, and Mesopotamia. London: Oxford University Press, 1931.
Out-of-date, particularly on Mesopotamia, but still unsurpassed in the problem attacked.
5. G. Lefebvre. Romans et contes égyptiens. Paris, 1949.
The most nearly up-to-date set of translations in this field.
6. Bernard Lewis, ed. Land of Enchanters. London: Harvill, 1948.
Contains four stories from ancient Egypt, translated by Battiscombe Gunn.
7. Josephine Mayer & Tom Prideau. Never To Die. The Egyptians in Their Own Words. New York: Viking, 1938.
Second-hand and for teen-agers, but handy as an introduction.
8. Paul Gilbert. La poésie égyptienne. Brussels: Fondation égyptologique Reine Elisabeth, 1949.
Small; best on its subject.
9. Siegfried Schott. Altägyptische Liebeslieder. Artemis-Verlag, 1950.
Small; best on its subject.
10. James B. Pritchard, ed. Ancient Near Eastern Texts Relating to the Old Testament. Princeton: University Press, 1955, 2nd ed.
Although the title limits the selection, the more than 125 pages of translations from the Egyptian by John A. Wilson constitute a wide offering.
11. James H. Breasted. Ancient Records of Egypt. 5 Vols., Chicago: University Press, 1906.
Although out-of-print and basically historical texts, still unique and sound.
12. Alan H. Gardiner. The Library of A. Chester Beatty: Description of a Hieratic Papyrus with a Mythological Story, Love-songs, and other Miscellaneous Texts. The Chester Beatty Papyrus No. 1. London: Oxford University Press, 1931.
Contains some of the most important material not in the Erman volume first cited.
13. Alan H. Gardiner, ed. Hieratic Papyri in the British Museum. Third Series. Chester Beatty Gift. 2 Vols., London: British Museum, 1935.

- More important material not in Erman.
14. Herodotus. Translated by A. D. Godley. 4 Vols., Cambridge, Mass.: Harvard University Press, 1921-31 (Loeb Classical Library).
Particularly for Herodotus' Book Two.
 15. H. Frankfort et al. Before Philosophy. The Intellectual Adventure of Ancient Man. Harmondsworth: Penguin Books, 1949.
On ancient speculative thought.
 16. G. Posener. Littérature et politique dans l'Égypte de la XIIe dynastie. Paris, 1956.
An admirable little essay on the use of belles-lettres by the state for doctrinaire purposes.
 17. Sir Alan Gardiner. Egyptian Grammar. Oxford: University Press, 1950, 2nd ed.
Large, detailed, but standard for the understanding of the language.
 18. F. Ll. Griffith. "The Decipherment of the Hieroglyphs." Times Literary Supplement (London), Feb. 2, 1922; reprinted in Journal of Egyptian Archaeology, XXXVII (1951), 38-46.
Nothing convenient in any western language equals this little statement on its subject.
 19. James Baikie. Egyptian Papyri and Papyrus-hunting. New York: Revell, (1925).
A popular book on the medium, its uses, and its modern rediscovery.

[Previous booklists in the Oriental Literature in the Small Library Series have been:

- I "Arabic Literature" by R. Bayly Winder, Department of Oriental Languages and Literatures, Princeton University
- II "Chinese Literature" by John L. Bishop, Boston, Massachusetts
- III "Chinese Fiction" by John L. Bishop, Boston, Massachusetts
- IV "Japanese Drama" by Richard N. McKinnon, Department of Far Eastern and Slavic Languages and Literatures, University of Washington
- V "Persian Literature" by John D. Yohannan, Department of English, City College of New York
- VI "Literature of Southeast Asia" by John M. Echols, Department of Far Eastern Studies, Cornell University

Future lists planned or in progress: Bengali Literature, Sanskrit Literature, Japanese Literature, Japanese Fiction, Anthropology and Literature, Chinese Drama, and Literature of the Ancient Near East.]

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NOTES AND NEWS

The American Oriental Society held its 167th meeting at Princeton, April 24-26, 1957. The presidential address, by Professor Julius Levy of Hebrew Union College, was on "Some Aspects of Commercial Life in Assyria and Asia Minor in the Nineteenth Pre-Christian Century." Two symposia were held. The first, on "Images of Outside Cultures," had as participants Edward H. Schafer (California, Berkeley), Samuel N. Kramer (University of Pennsylvania Museum), Daniel H. H. Ingalls (Harvard), Sir Hamilton A. R. Gibb (Harvard). The second had as its topic "The Computer and Scholarship, with Especial Emphasis on Machine Translation." Three papers were read: "The Computer: Its Nature, Potentialities, Limits" by J. Bigelow, (Institute for Advanced Studies) "Problems of Machine Translation" by A. G. Oettinger (Harvard) and "An Important General Linguistic and Lexicographical Problem in the Development of a Translation Machine" by E. Reifler (University of Washington). Sixty-four communications were presented at the meeting. The abstracts below are of the papers on literature, East-West relations and related topics, and are taken from the official program.

General

B. Szczesniak, University of Notre Dame: "The City of Utopia: Quinsay"

The lecture narrates the utopian interest in this city-commonwealth during the late Renaissance period. The subject is concerned with the two interesting Italian manuscripts of an essay by Contugo Contughi prepared in 1583 for Luigi, the young heir to the fortunes of the Gonzagas of Castiglione and Mantua. The MSS. of the essay were discovered by the present author in Italy in 1954. Their Italian title is: Relazione della Città del Quinsay et del Re della China.

E. A. Speiser, University of Pennsylvania: "In Search of Nimrod"

The identity of Nimrod has fascinated students ever since Hellenistic times. Suggestions as to his prototype have ranged far and wide. The one thing, however, that can be deduced from the account is that Nimrod must have been (a) a Mesopotamian, and (b) a mortal. The present paper seeks to propose a prototype who would meet the necessary historical and linguistic requirements.

E. Reifler, University of Washington: "Some Independent Semasiological Parallels in Ancient Egyptian, Semitic, and Chinese"

The paper will attempt to demonstrate that the meanings of some of the ancient Egyptian, Semitic and Chinese words denoting the directions of the world seem to have evolved independently on parallel or analogous lines.

Ancient Near East

P. Eugen Bergmann, University of Pennsylvania Museum: "Restoration of a dNinurta Myth"

The Sumerian myth "Lugal ut melam-bi nir-gál" has been known for many years

but in part only. In the University Museum in Philadelphia and in the Museum of the Ancient Orient in Istanbul there are 48 duplicates, 36 of which are unpublished. With the help of these new fragments it is now possible to restore practically the entire text. It runs over 700 lines, with one large gap of about 60 lines. The paper will sketch the plot of the poem in the light of the new material.

W. G. Lambert, University of Toronto: "New Light on the Tukulti-Ninurta Epic"

Tukulti-Ninurta I, king of Assyria during the second half of the 13th century B. C., took a very active interest in literature. After his capture of Babylon he carried back to Assyria large numbers of cuneiform tablets, and his scribes composed a long epic in which the conflict with the Kassite king was dramatized. Though a considerable part of this text has been available for more than two decades, the contents have so far appeared confused and obscure. While working on three small unpublished pieces, the present writer discovered that the previous editors had mistaken the ordering of the columns and had tried to read the work starting from the end. The correct ordering of the columns makes sense of the texts, and it can now be evaluated as an historical epic worthy to be compared with the Iliad or Aeneid, and a valuable source for the history of the times.

E. I. Gordon, University of Pennsylvania Museum: "'Aesopic' Animal Fables from Sumer"

Though the Greeks ascribed the invention of fables to Aesop (6th century B. C.), they are far older. Indeed two of "Aesop's Fables" have actually been traced back to Mesopotamian sources.

The writer has recently edited for publication a Sumerian collection of 124 animal proverbs and fables datable to the second millennium B. C. Over thirty of these are fables of the "Aesopic" type, consisting of a short narrative passage introducing a simple quoted speech as a "punch-line." Some even make use of a rather extended dialogue.

Among these Sumerian "Aesopic" fables are: "The Elephant and the Wren," "The Calf and the Churn," "The Horse and his Rider [sic!]," "The Ass and the Dog in the River," "The Lion and the She-Goat," "The Lion and the Bush-Pig," "The Wolf Dividing Shares," "The Dog in the Inn," "The Dog in the Date-Orchard," "The Dog and his Tail," "The Dog at the Banquet," and several about "The Bitch and her Pups."

A. Grigolia, Eastern Baptist Theological Seminary: "Prometheus and the Sumerian Gilgamesh: Study in Parallels and Origins"

A review of the cultural history of the ancient Greco-Roman world shows the fact that the Caucasus had a prominent place in their mythology and beliefs. And accordingly we find that they placed their beautiful myths in the Caucasus setting.

Taking for the present discussion the myth of Prometheus, we find the existence of Prometheus-like stories among the various ethnic groups of aboriginal Caucasus. An impartial study of their content and details shows a difference from the Greek myth.

The chained hero of the Caucasus is not the benefactor of humanity as in Greek mythology, but an oppressor of mankind, subdued by divine power. No one

version in the Caucasus relates the gift of fire by the Hero to mankind. On the other hand there are similarities of the Caucasus stories with the famous Sumerian epic of Gilgamesh. And this paper aims to point to possible Caucasian origin of both Greek myth and Sumerian epic.

M. H. Pope, Yale University: "Ba'al's Paternity"

In the Ugaritic texts Baal is frequently designated as the son of Dagan, bn dgn. He is never explicitly called El's son, but there are expressions which imply that he was so reckoned. This confusion as to Baal's paternity in the Ugaritic texts may be clarified by a tradition preserved by Philo of Byblos.

K. Laki, Bethesda, Maryland: "The Influence of Religion on Sumerian Syntax"

In Sumerian when a group of suffixes follows a group of nouns, the order in which the suffixes follow each other is the reverse of the order of the corresponding nouns. It is proposed here that this "mirror image" like separation of ordering of speech elements of different functions is patterned after the Sumerian story of the creation of order from the primordial chaos personified by the god, Tiamat. To create order, Tiamat's body was opened up like a mussel. The opening up of a shell-fish is an operation by which the two halves separate as the "mirror images" of each other.

G. F. Dales, Havertown, Pennsylvania: "A New Method for Publishing Cuneiform Documents"

The purpose of this paper is to present to cuneiformists a new method for the reproduction and publication of cuneiform documents.

This method reduces all of the surfaces of a tablet to a single flat plane which can be easily reproduced. One photograph includes all the surfaces of the tablet, thus eliminating the four or more photos required in the past. The clarity and accuracy of the reproductions is such that the painstaking necessity of "hand-copying" may be virtually eliminated.

Biblical and Hebrew

H. M. Orlinsky, Hebrew Union College: "Notes on the Plain Meaning of Genesis 1:2b"

This paper will attempt to demonstrate that a methodologically correct analysis of all the pertinent data, extra-biblical, biblical, versional, and post-biblical, (1) points to "wind" and precludes "S/spirit (of God)" for ruah ('Elohim); (2) points to "fly, soar," or the like, rather than "hover, flutter, brood" for merahefet; and (3) favors "water" rather than "waters" for mavim.

C. H. Gordon, Brandeis University: "The femme fatale of Ecclesiastes 7:26 in the Light of Ugaritic Literature"

The Semitic root mrr (like Persian saht) means "strong" as well as "bitter." The woman in question is characterized by her strong hold on her victims. Accordingly, she is not "more bitter than death" but rather "stronger than (the mighty god) Mot."

C. F. Pfeiffer, Chicago, Illinois: "The World Powers in Daniel and the Non-Canonical Jewish Literature"

The book of Daniel, Jewish apocryphal literature, and the Qumran Scrolls contain numerous references to the world powers and the attitudes towards them which should characterize the "true Israel." The historical portions of Daniel exhibit an attitude of moderation and sufferance which may be contrasted with the active opposition exhibited in the other writings. A consideration of these differences, with the historical circumstances which produced them, will illustrate varying attitudes towards the world powers on the part of pre-Christian Jewish writers.

F. P. Bargebuhr, State University of Iowa: "The Solomonic Self-Redemption and Cultural Heresy of Samuel han-Naghidh and his Circle"

The circle of ex-Cordovans around Samuel and Yehoseph han-Naghidh including Solomon ibn Gabirol worked toward a Solomonic restoration of arts and dominion which developed strangely heretical manifestations: (1) their secular Hebrew poetry employed the language of the Song of Solomon in its literal (love poetry) sense; (2) the representative plastic art which they commissioned, and/or praised, avowedly imitated that of Solomon; (3) their exaggerated mutual and self-heroization led to an adoption of Biblical epithets in their personal addresses like "David of my Generation" or "Anointed Cherub."

Did the Solomonic precedent justify them? Can and must such license be interpreted in messianic terms?

F. S. North, Tuller School: Analyzing Away Difficulties in the Hebrew Bible

Although scholars are sometimes guilty of finding difficulties in the Hebrew Bible where they do not exist, real problems may go unnoticed. Recognized difficulties are often given inadequate explanations and some passages are considered hopelessly corrupt. Where critical analysis can provide solutions to such unsolved problems, resort to mere speculation is unjustified. Cases in point are to be found in Hg 2:17, Gn 1:6f, Jr 24:8f, and Ho 4:17f.

Near East

M. Mansoor, University of Wisconsin: "Probable Sources for the Pseudo-Aristotelian Arabic Work Sirr il-Asrâr"

"The Secret of Secrets" better known by its Arabic name Sirr il-asrâr was a fairly familiar work in medieval times. It was described at the outset to Aristotle, "the tutor of Alexander the Great." The latter is faced with the problems of ruling his conquered kingdom of Persia and presumably calls upon Aristotle for advice. The work is supposedly couched in language comprehensible only to Alexander, a precaution taken lest the secrets contained in it fall into the hands of evil men who would not be entitled to know these secrets revealed by God.

This pseudo-Aristotelian work embodied discussions involving the king in almost any phase of his life and needs--health, sanitation, bathing, knowledge of physiognomy, alchemy, medicine, magic, precious stones--almost anything, in short, that a king might be called upon to know at one time or another.

This work was translated from Arabic into Hebrew by Yehuda al-Harizi, a well-known Jewish poet and philosopher who lived in Spain in the 12th century A. D.

Now the most ancient part of the Qabbalistic book, the Zohar, is the part known as rāzīn de-razīn, translated also "The Secret of Secrets." The latter and a chapter in Sirr il-asrār deal with physiognomy--"science" based on observation of the six parts of the body. The paper attempts to show the relationship between the two works.

F. V. Winnett, University of Toronto: "The Origin of the South Arabic Script"

A discussion of the various theories which have been proposed, with special attention to the theory of Mlle. Jacqueline Pirenne (La Grèce et Saba, Paris, 1955) that the script used on the monuments represents a 5th century Hellenization of an earlier local script which lacked a geometrical character. The paper will defend that the South Arabic script is an indigenous development, influenced by two factors: the Phoenician script and the use of monogrammatic signs for camel-brands.

Rachel Wischnitzer, Yeshiva University: "The Dome of the Rock in Western Art"

The Crusaders and the medieval pilgrims to the Holy Lands took the Dome of the Rock in Jerusalem, the octagonal, domed structure, for the Temple of Solomon or the temple of Jesus' time built by Herod. This conception influenced the map-makers and the illustrators of travel books, Bibles, etc., including Jewish manuscripts and books. The error was not realized before the 1530s when under the impact of the study of the Bible and the works of Josephus attempts were made to reconstruct the ancient buildings.

A. Guillaume, University of London and Princeton University: "A Manuscript in the Yahuda Section of the Garrett Collection on the Subject of Satanic Interpolations of Prophetic Utterances"

The Yahuda Collection at Princeton University contains a MS. of a short work by al-Kurānī, d. 1101/1697, dealing with the subject of satanic interpolations in prophecy in general and the words which stood in Sura 53, "These are the exalted cranes whose intercession is to be hoped for" in particular.

The author criticizes those who reject or explain away the tradition and insists that it is sound, and that the Koran itself testifies that prophets and apostles have suffered from satanic suggestion which was a divinely instituted test of men's sincerity and faith.

M. A. Jazayery, University of Texas: "The Effects of Westernism on Persian Language and Literature"

The following topics will be discussed: (1) The main factors of Westernization in Iran, with emphasis on those affecting the Persian language and literature more or less directly (education, the press, translation, etc.). (2) The effects of Westernization on the Persian language, with emphasis on the less obvious aspects ("loanshifts," etc.). (3) The influence of Westernization on Persian literature (development of certain genres, new topics in prose and poetry, etc.). (4) Movements caused, or encouraged, by Westernization ("purification" of language, the adoption of Latin or some other alphabet or the invention of a new one,

etc.), and the extent of success of these movements. (5) The general trends in linguistic and literary developments, and the correlation between these trends and the overall cultural influence of the West: (a) from the 19th century to World War II; (b) World War II and after. (6) The extent to which linguistic and literary developments reflect cultural borrowing, both in general terms (5 above) and in specific (2 and 3 above), and a general comparison, from this point of view, between Arabic influence and that of the modern European languages. (7) The degree of permanence of the recent European influence on the language and literature of Iran, as far as can be judged from the history of Arabic influence as well as from that of the Western languages of recent times.

Indic

J. M. Plumer, University of Michigan: "The Significance of the Elephant Skin: A Consideration of a Bronze Dancing Image of Siva, a Kangra Painting, and Other Examples"

With initial specific reference to the myth of the flaying of Gaṇḍāsura by Siva, the elephant symbol is shown, as constant symbol in varying context, to stand for such concepts as the flesh, body, clothing, vehicle, house, temple, and world.

Far East

E. Ashikaga, University of California, Los Angeles: "The Jūsanbutsu Mandara"

The Jūsanbutsu Mandara (the maṇḍala of the thirteen Buddhas) is said to be the most developed maṇḍala of esoteric Buddhism. It belongs to the Garbhadhātu group of the Shingon sect, consisting of Acala-nātha-rāja, Śākyamuni, Mañjuśrī, Samantabhadra, Kṣitigarbha, Maitreya, Bhaisajyaguru, Avalokiteśvara, Mahāsthāna-prāpta, Amitābha, Akṣobhya, Vairocana, and Akāśagarbha.

Needless to say, the Jūsanbutsu Mandara was made in Japan; however, who made it, and when, is not known to us. There are five different views about its origin but none of them is authentic.

According to some, the Jūsanbutsu Mandara is based on the Jūsandain Mandara, the diagram of the thirteen great courts, and it symbolizes the profound doctrine of the Shingon sect; however, the Jūsanbutsu Mandara, when compared with the ten rulers of the dead and also with the thirteen mounds found in various districts in Japan, is undoubtedly a product of popular belief. So, in this paper, the following will be dealt with: (1) the cult of Kṣitigarbha in ancient Japan; (2) the ten rulers of the dead described in the Jizōbosatsu-hosshin-innen-jūō-kyō, a false sūtra; (3) anniversary of death and the thirteen Buddhas; (4) the thirteen mounds; (5) maṇḍala and mound.

L. C. Goodrich, Columbia University: "New Light on Medieval Zayton"

Zayton, or Ch'üan-chou, a well-known port in south-east China from the 10th to 15th centuries, has recently been scrutinized by a Chinese scholar on the mainland, who found a number of new indications of its importance as a center of foreign contact. These include Indian, Arabic, Uigur, and Mongol remains and reveal the one-time existence of Moslem, Manichean, and Christian communities.

G. A. Kennedy, Yale University: "Some Prosodic Data for the Classical Chinese Language"

The reading of classical Chinese texts by eye leads to a fairly accurate understanding of the meaning. However, there are grammatical and other features of the language that become intelligible only if the ear is invited to participate. Our present reconstructions of the sounds of archaic and ancient Chinese, when applied in reading of texts, bring out interesting and suggestive points that are completely hidden by the writing.

Tien-yi Li, Yale University: "The Original Edition of a Ming Dynasty Short Story Collection: The Ch'u-k'o P'o-an Ching-Ch'i"

This paper attempts an investigation into the original edition of the Ch'u-k'o P'o-an Ching-Ch'i, a collection of forty short stories by Ling Meng-ch'u towards the end of the Ming Dynasty. It is based chiefly upon textual materials long lost in China but still extant in Japan. For various reasons, these materials, important as they are, have not been fully studied to date. Aside from giving a general description to the work in question, the present paper also discusses the textual and other discrepancies between its original 40-volume edition and its later expurgated versions.

[Abstracts were not available of the following papers: N. Ziadeh, American University of Beirut, "Intellectual Life in Contemporary North Africa" and D. Bodde, University of Pennsylvania, "The 'Blowing of the Ethers' in Chinese Cosmological Thinking."]

The University of Chicago Conference on a General Undergraduate Course in Indian Civilization was held May 17-18. Milton Singer (Anthropology, Chicago) chaired the meeting, which was attended by some sixty delegates, including representatives from the University of Chicago faculties. Papers circulated in advance were discussed in four general sessions. The first, chaired by George Bobrinskoy (Sanskrit, Chicago), was on "Indian Civilization as the Unit of Course Organization." This was followed by "The Changing Dimensions of Indian Society" chaired by N. M. Srinivas (Anthropology, Baroda). The remaining sessions were on "Forms of Cultural Expression," chaired by Paul Sherbert (Asia Society), and "Collections of Readings and Methods of Teaching," chaired by Fred Eggan (Anthropology, Chicago). The Conference was the second recently at Chicago to investigate the problem of teaching Asian civilization, one on Islamic civilization having been held March 8-9 (see LE&W, III [1957] 53-55). The immediate motivation of the Conference was Chicago's new requirement that all undergraduates take a year course in a non-Western culture (currently Islam, India, or China) but the two meetings assessed this whole area of undergraduate offerings in American education. The papers of the Conference with expanded discussion are already in the press (Introducing India in Liberal Education).

Discussion revealed that a great deal of Indian material is being used in college courses by people trained in various disciplines. Besides courses in Indian civilization and history, general courses in anthropology, economics, and

sociology frequently include Indian material to provide a non-Western component or because the teacher is especially interested in India or has done field work or research in India. Lively debate resulted from the assertion by one delegate that a knowledge of Sanskrit was the door to Indian culture. This qualification would have eliminated nine-tenths of the delegates and nine-tenths of the courses offered but some specialists interested in literature and philosophy saw great justification in this attitude. Two papers specifically on literature were presented in the session on "Forms of Cultural Expression" but other papers attempted to establish a conceptual framework for the more specific papers. Robert Redfield (Anthropology, Chicago), in "Thinking about a Civilization," set up a series of abstractions to guide the investigator into a point of view sufficiently multiple to guard him against both conventional and disciplinary blindnesses of approach. Robert I. Crane (History, Michigan) argued in "Indian Civilization in Asian Perspective" that there was much to be said, from the point of view of the undergraduate student, for general Asian courses not restricted to one culture even if the "block-and-gap" technique must be employed. W. Norman Brown (Sanskrit, Pennsylvania) outlined "A Course on the Traditional Civilization of India," including a list of subjects to be covered and noting frankly that the subjects selected by a humanist would not be the same as those selected by a sociologist.

In the session on "Readings and Methods" W. Theodore de Bary (Chinese and Japanese, Columbia) reported on "The Columbia Readings in Oriental Civilization" and Stephen Hay (History, Chicago) compared the Columbia and Chicago readings. (A report on the Columbia readings and syllabus will appear in a later issue.)

The two papers on literature were "Some Thoughts on the Teaching of Indian Literature" by George Hendrick (English, Colorado) and "The Treatment of Contemporary Literature in an Undergraduate Course in Indian Civilization" by Ernest Bender (Indic Languages, Pennsylvania). Hendrick's approach, from the point of view of East-West literary relations, had the immediacy of being a plan for a course which he will give at Colorado this fall. He sketched the influence of Asian literature and thought on Western writers and implied throughout that this approach presented the students with a known point of departure. (Other speakers, in various contexts, had dwelt on the difficulty of finding a point of departure for the student's orientation.) G. L. Anderson (English, New York), as an evaluator, attacked this approach, claiming that it led the student to exaggerate connections between East and West which were minor, and suggested a "new criticism" approach to certain major Indian literary works. Singer opposed this notion, saying that it was the application of a Western critical technique to literary works which were heavily immersed in the sociological, religious, and anthropological complexes of Indian civilization and scarcely understandable out of these. Bender's paper was commended for providing a working sketch of 19th-20th century literature in India (with a booklist). The problems in this area were diagnosed as (1) the difficulty of finding out what to translate, and (2) the difficulty of encouraging students to do graduate work in modern Indian languages and literatures. (Some anthropologists had indicated they were using modern Indian novels as documents in their courses.)

The sense of urgency dominating the members of the Conference was dramatized at the conclusion of the final session by Charles O. Hucker (Anthropology, Arizona), who, as a specialist in Chinese, spoke feelingly on the subject of having to teach a general Asian course with large amounts of Indian material. His prob-

lem in operating in an area in which he is not a specialist is the common one in smaller universities: the course must draw students (i. e., pay for itself) and because it serves as a "feeder" for possible advanced courses, much depends on an approach that will reach the students as well as do justice to the subject.

The syllabus for the Chicago course will be described in a future issue.

The Sixth National Conference of UNESCO on the theme "Asia and the United States--Promoting Mutual Understanding and Cooperation" will convene in San Francisco, November 6-9. Two section meetings are of especial interest to LEANW readers: "The Mind and Spirit of Asia--Achieving Understanding Through Philosophies and Religions" (program planned by Charles A. Moore, University of Hawaii), and "The Creative Arts in Asia" (program planned by a committee of the ACLS. The ACLS committee on the Creative Arts consists of Henry R. Hope (Art, Indiana University), chairman, Edward N. Waters (Music, Library of Congress), Arthur Drexler (Art, Museum of Modern Art), Joseph C. Sloane (Art, Bryn Mawr College), John Pope (Art, Freer Gallery), G. L. Anderson (Literature, New York University), David Cooper (Music, USIA), Elizabeth Lyons (Art), plus Mrs. Shirley Duncan Hudson (ACLS) and Frank Hopkins, Winifred Weislogel, and Michael Stahl of UNESCO. A general session on the Creative Arts on November 7 will be followed by meetings of Work Groups the following day. Plans for the literature Work Group include a session on modern Asian fiction with emphasis on Japan and India and a session on how to bring more Asian literature to Western readers with emphasis on Southeast Asia. The Conference will deal with Asian-Western relations in the broadest sense: other sections will be on science and technology, education, economic relations, and communications. Art exhibits, recitals of Asian music, and Asian dances have been scheduled.

A course in writing Senryu, a form of Japanese comic poetry, in English "both better to understand the form and to experiment with possibilities for establishing it in English letters" was offered this past year by the New School. H. J. Isaacson, who has done research in Tokugawa literature and in Taoist and Buddhist philosophy, is the instructor. Senryu, though comic, has affinities with Zen and is generally more philosophic than Western humorous poetry. A generous selection was translated some years ago by R. H. Blyth.

A three-year Oriental studies program at the University of Arizona has been made possible by a grant from the Carnegie Corporation. The grant will be administered by Charles O. Hucker, Department of History, and will provide for library acquisitions, student assistantships, research fellowships, and the preparation of teaching aids.

REVIEWS

W. K. Wimsatt, Jr. THE VERBAL ICON. STUDIES IN THE MEANING OF POETRY. And two preliminary essays written in collaboration with Monroe C. Beardsley. [Lexington]: University of Kentucky Press, [1954], xviii, 299pp. \$4.00.

The volume, under this significant, if seemingly rather enigmatic, title, consists of sixteen essays written over a period of ten years, beginning in 1941. They have all been published before, in such journals as the Sewanee Review, PMLA, Comparative Literature, College English, Journal of Aesthetics and Art Criticism, and others. But these essays have been revised and arranged in this collection in such a manner as to yield fairly coherent patterns of the author's various approaches to literature, thus forming a handy volume for those who are interested in what Mr. Wimsatt has to say. And what he says mostly concerns very crucial problems of literary criticism today, large and minute. One furthermore discerns in the book, despite its apparently variegated subjects, a center of the author's thought. It is this center of thought, we can safely gather, that inspired the title, which appears so vividly striking. And much of our appreciation of the spirit of the book, if not all its arguments and conclusions, can be told in reference to its title.

When the Editor of LE&W asked me to review this book, the mention of the title, Verbal Icon, immediately held out to me some fascination. Though I could not be sure what interest this would exactly promise, I indulged in some reminiscence of a 6th century tome, perhaps the most important classic of traditional Chinese literary criticism, bearing a title as vivid and tantalizingly enigmatic. This is the Wen-hsin Tiao-lung of Liu Hsieh. Literally translated, it means "Literary Heart Carving the Dragon." Perhaps the parallel should not be pushed any further, for no similarity of content, or of opinion and position, can be readily expected. But as regards the comparable quality of these titles alone, it can at least be pointed out that when literature is seriously and meticulously treated, whether as "verbal" rhetoric or as labors of the "heart" for certain critical minds at certain times, it is realized to be at once an artifact subject to skilled analysis, and a vital image suggesting religious earnestness and awe. Or this vital image as "a religious symbol," in Mr. Wimsatt's own explanation, may be said to be "an interpretation of reality in its metaphoric and symbolic dimensions."

What is thus understood as an "iconic" approach forms the keynote and direction of the whole book. It consists of four parts. First there are two "preliminary" essays, by Mr. Wimsatt in collaboration with Mr. Monroe Beardsley: "The Intentional Fallacy" and "The Affective Fallacy." Here a middle position seems to be taken against two extremes, i.e., overemphasis on the author's "intention" (e.g., Lowes' Road to Xanadu) on the one hand, and on the other, exaggerated importance of emotive effect felt by the reader (e.g., I. A. Richards' early theories). "The outcome of either Fallacy," the two writers say, "is that the poem itself, as an object of specifically critical judgment, tends to disappear." The middle position proposed is to concentrate on the poem as an object in itself which constitutes a distinct entity, "iconically" so to speak as public property, yet submitted to objective technical analysis and judgment, with all subjective or private factors, whether on the part of the author or individual reader, duly minimized. Middle positions, whether in politics or in literary criticism, it may be observed, are perhaps always easier to take than

actually to maintain. But considering the bad effects of the extreme positions when they really become "Fallacies," with their biographical or psychological tangents leading far away from the art work itself, the middle or third position is at least sobering. Another essay is Mr. Wimsatt's attack on "The Chicago Critics: The Fallacy of the Neoclassic Species." While their "kind of Neo-Aristotelianism" is objected to, the "Chicago Critics," Crane, McKeon, Maclean and Olson, seem to Mr. Wimsatt to be also accusable of both "Intentional" and "Affective Fallacy." Other critics, Cleanth Brooks, Allen Tate, I. A. Richards and several more, whom Mr. Wimsatt himself also criticizes or on occasions disagrees with, are defended by him against the Chicagoans. The battle lines are thus quite involved. But Mr. Wimsatt professes himself to be a syncretist, though, as we can see, he is of the militant kind if he is one.

The next group of four essays constitutes "an attempt to face some of the more substantive responsibilities of the critic, who, eschewing the psychological kinds of escape, is willing to defend literature as a form of knowledge." That literature, in contradistinction to philosophy and natural or social science, is a specific form or mode of knowledge cannot be too strongly emphasized, if there is any hope for literary study at the present to maintain its vigor and serve in its own way as no other branch of knowledge can. The general problems involved here are at least partially solved in the main thesis variously developed in the next group of five essays to follow: that "Style is a level of meaning." One of the main concerns of the literary scholar or critic is therefore a firm recognition of this "level of meaning" imbedded in style and work upon it, we may say, as upon the full significance of the "verbal icon." Thus he may, by approximate descriptions of literary works, or multiple restatements of their meaning, aid other readers. And he should also know, and let others know it too, that literary criticism, like each of the sciences, has its limitations of efficacy as well as its insuperable prerogatives. For, as Mr. Wimsatt puts it nicely, "in each poem there is something (an individual intuition—or a concept) which can never be expressed in other terms. It is like the square root of two or like pi, which cannot be expressed by rational numbers, but only as their limit. Criticism of poetry is like 1.414. . . or 3.1416. . . , not all it would be, yet all that can be had and very useful" (p. 83).

The last group of essays deals with broad issues, concerning literary criticism and other fields related to it, such as general aesthetics and history, and, finally, cultural conditions of the modern Christian society. A citation of the titles of these four essays will reveal their nature and suggest their interest. These are: "The Domain of Criticism," "Explication as Criticism," "History and Criticism: A Problematic Relationship," and "Poetry and Christian Thinking." The areas explored are certainly very large. But one concluding paragraph, that of the "Domain of Criticism," sounds axiomatic. It shows that Mr. Wimsatt has been able to keep his eyes steadily on the "verbal icon" despite the complexity of perspectives and the vastness of the fields. It deserves to be quoted at some length:

Poetry achieves concreteness, particularity, and something like sensuous shape not by irrelevance of local texture, in its meter or in its images... but by extra relevance or hyperrelevance, the interrelational density of words taken in their fullest, most inclusive and symbolic character. A verbal composition, through being supercharged with significance, takes on something like the character of

a stone statue or a porcelain vase....It has an iconic solidity....The poem has, not an abstractly meant or intended meaning, but a fullness of actually presented meaning....Of a garden image (say a limestone snake by John B. Flanagan) we ask: What is it? Of a road sign giving the name of a town, we ask: What does it tell us? A poem is a road sign which through the complexity and fullness of its told message approximates the status of the garden image. The act of intuition which discerns this status is poetic appreciation. The analysis of the status...since it is ...greatly different from what occurs in any other branch of aesthetics or in general aesthetics,...deserves the specific name of poetics or literary criticism. The verbal object and its analysis constitute the domain of literary criticism.

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SHIH-HSIANG CHEN

Herbert Read. THE NATURE OF LITERATURE. New York: Horizon Press, 1956, 381pp. \$5.00.

Readers of LE&W who might be seduced by a somewhat grandiose title and impressive reputation of an author should be warned that, for the most part, the essays comprising this volume are here for the fourth time told. Most of them appeared originally in the Times Literary Supplement and the Criterion. They reappeared variously in Sir Herbert's earlier collections, Reason and Romanticism (1926), The Sense of Glory (1929), Form in Modern Poetry (1932), and In Defense of Shelley (1936). They were gathered together under the same covers once before as Collected Essays in Literary Criticism published in England in 1938 with a second edition in 1951 and are now republished in America from the same plates under the more flamboyant title.

Before criticism of the book from a scholar's point of view, it should be pointed out, in fairness to the author, that he clearly identifies a specific audience for which he writes: "the amateur of letters, the man of cultured tastes, whose predominance gives a nation its degree of civilization." This audience, Read asserts, unlike the scholars or the "crowds around the literary snack-bars," must not be deprived of the literary essay (defined as 3500-5000 words) or it "will lose its sustenance and disappear." There follow, then, some twenty-two essays of which eight are devoted to "The Nature of Poetry," thirteen to "Particular Studies" of literary figures from Froissart through Vauvenargues to Henry James, and one to "The Nature of Criticism."

Read's studies of individual authors are sketches, written by formula, of the type usually designated as "appreciations." The formula is about three parts secondary critical material, two parts primary material and two parts judgment. That is, to leave the metaphor, each sketch is based on about three pieces of criticism and proceeds through Read's evaluation of those criticisms. The criticism under scrutiny is never less than twenty years old and is often much older. As a consequence we have, for instance, the spectacle of Nathaniel Hawthorne presented through the vision of Henry James with Read in complete agreement, and again, Swift tepidly defended by Read from the attacks of early critics in general and Samuel Johnson in particular in an essay which accepts Swift's misan-

thropy, republished at a time when an enormous bulk of scholarly and critical contention belies that conception.

The slightness and obsolescence of Read's studies may, perhaps, be excused since he makes no pretensions to comprehensiveness or modernity and they are pleasant, if not particularly profitable reading. The first eight essays in this volume, however, require sharper criticism. They represent the author's attempt to establish a theory of the nature of poetry, a theory which is remarkably romantic in conception.

Read's romantic bias (and since he uses this disreputable word there is no reason to avoid it) is manifest early and informs all of the essays in this section. He speaks of a tradition of English poetry (as do many others) which was suspended between 1660 and 1798 during which time there was no poetry written, only witty verse. He further argues that the revolution begun by Wordsworth and completed by T. E. Hulme and Ezra Pound emancipated the diction, rhythm and meter of poetry from "formal artifice" and thus allowed the poet "to act creatively under laws of his own origination." The unfortunate terminology compromises Read more than it should, perhaps, because he quickly asserts that the trouble with much modern poetry is that it does not conform even to laws of the poet's own origination. The difficulty is that all poetry is, of course, "formal artifice," and Read confuses the issue by demanding freedom of technique for the poet, a demand which few in this decade would dispute.

Later essays, however, are more disquieting. The last three on the nature of poetry, "Obscurity in Poetry," "Myth, Dream and Poem," and "The Poetic Experience," crystallize Read's attitude toward poetry. In the first mentioned he states that "we are clear and logical at the cost of being superficial and inexact." This absurdity is put forward in defense of obscurity in poetry. It seems to me, on the contrary, that the most significant poetry is that which copes with those complex areas of human experience which are extremely difficult to apprehend by making them clear and comprehensible. One need not sacrifice significance to clarity as Read suggests.

In the chapter on "Myth, Dream and Poem," Read culminates a persistent exploration into Freudian psychology which was doubtless more fashionable when these essays were written than it is now, by asserting that "if we could speak our dreams we should dictate continuous poetry." This dubious proposition is shored up by the author's own experience when he asserts (with immunity from challenge if not from doubt) that "all the poetry I have written which I continue to regard as authentic poetry was written immediately, instantaneously, in a condition of trance." Read anticipates his readers' reactions in his last essay on the nature of poetry, "The Poetic Experience," and somewhat defiantly concludes, "I am aware that I shall be accused of merely dressing up the old romanticism in new phrases; but forced into this academic discussion I might then accept 'the rehabilitation of romanticism' as an adequate description of my aims."

This is not a useful book for the scholar who will find the studies superficial at best and misleading and dated at worst, and who will object to the literary theory as being too impressionistic, based (where the author troubles to provide bases) on much too slender a sample of (principally early 19th century English) poetry, and much too uncritical a view of the applications of Freudian psychology which, at the time these essays were written, was neither completed as a system nor properly modified by the criticism of competent investigators. For the audience which Read addressed--the amateur of letters--this

book could be a disastrous experience, for it tends to reinforce the fuzzy notions about the sacredness of poetic inspiration which the English romantics foisted on us and which only now are beginning to be dispelled, and further, reinforces an alarming modern tendency to identify the obscure ramblings of psychiatric therapy with literature.

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Stith Thompson. MOTIF-INDEX OF FOLK LITERATURE. A CLASSIFICATION OF NARRATIVE ELEMENTS IN FOLKTALES, BALLADS, MYTHS, FABLES, MEDIAEVAL ROMANCES, EXEMPLA, FABLIAUX, JEST-BOOKS AND LOCAL LEGENDS. Revised and Enlarged Edition. Bloomington: Indiana University Press, Vol. I (A-C), 1955; Vols. II (D-E), III (F-H), 1956; Vol. IV (J-K), 1957.

The long-awaited revision of the Motif-Index, handsomely printed and twice the size of the original of twenty years ago, is now well on its way to us. The work is a remarkable achievement in many ways, but especially in its vindication of Thompson's original scheme of classification, which is altered in these volumes only in minor ways despite the vast quantity of new material which the revision contains. Even Thompson's introduction is intact, with additions, in the new edition. No further revision should be necessary in the foreseeable future: it is hard to conceive of the discovery today of a body of folktales sufficiently unusual to distort the proportions of this work. Also, an increase in motif-indexes appended to specific collections is apparent, making such collections supplements to the material in the Motif-Index.

In this review I should like to note the additional collections pertaining to the Orient in the new edition and to comment on the uses to which the Index can be put by scholars not primarily interested in folklore, leaving discussion of the expansion of its specific sections for later notice. The original Index, of course, contained many major Oriental story collections--the Tawney-Penzer Kathā Sarit Sāgara, Burton's Nights, Cowell's Jataka Stories, to name a few. It also provided indexes to such maddeningly difficult books to use for reference as Dunlop's and especially Chauvin's Bibliographie des ouvrages arabes. The new edition incorporates from the Near and Middle East: Eberhard and Boratav, Typen türkischen Volksmärchen; Neuman, Motif-Index to the Talmudic-Midrashic Literature; Gaster, Thespis and The Oldest Stories in the World; Thompson-Balys, Motif and Type-Index of the Oral Tales of India; Bødker, Christen Nielssen, De Gamle Viises Exempler oc Hoffsprock (his notes on the Panchatantra), and the Dictionary of Pali Proper Names of Malalasekera. Other collections noted are Azov and Phillott, "Some Arab Folktales from Hazramut"; Coyajee, "Some Shahnameh Legends and their Chinese Parallels"; Penzer, Poison-Damsels; and three works published before the earlier edition but not in it: Radloff, Die Sprachen der türkischen Stämme Süd-Siberiens; Ungrad and Gressman, Das Gilgamesch-Epos; and Knowles, Folk-Tales of Kashmir. Far Eastern material added includes: Eberhard, Typen chinesischer Volksmärchen; Graham, Songs and Stories of the Ch'uan Miao; Japanese tales (some unpublished) collected by Hiroko Ikeda; Zong In-Sob, Folk Tales from Korea; Hatt, Asiatic Influences in American Folklore and "The Corn

Mother in America and Indonesia." Thompson has used unpublished material of various kinds and has also incorporated already published motif-indexes done under his supervision at Indiana. Thus, the Thompson-Balys Oral Tales of India is available separately--which is sometimes useful--as is Dov Neuman's Hebrew material (in this case on film). Since the Index is primarily a classification of motifs with reference to examples rather than an index of certain collections of texts, the presence of collections not up to scholarly standards is immaterial. Indeed, the Index would be greatly restricted in usefulness were such items as Lewis Spence's various volumes omitted.

What is the usefulness of this work to a literary scholar not even slightly interested in folklore? In the first place the term "Folk-Literature" in the title is rapidly approaching meaninglessness. Whatever distinction there is between oral and written narrative material, the distinction is not in the kinds of motifs but is either formally or anthropologically determined. The Decameron exists side by side in the Index with the Life of a South African Tribe. The Index isolates translatable and transmissible narrative material from its linguistic matrix and frequently from its social matrix and the distinction between and function of linguistically-determined and non-linguistically-determined elements is a major problem in modern criticism. Hence we are now in a position to employ the critical dicta of Wheelwright and Frye to comparative material which has been identified with some precision as being similar material (with more precision, it seems to me, than we used to get in Stoffgeschichte where vast complexes of material were treated as units). Thus, "Muhammad in World Literature" presents difficulties of analysis which "Thompson A764.1 in World Literature" does not. A regularly recurring series of motifs in many narratives provides an even better subject for comparison. With the aid of the Index we can investigate such material formally, and then again against its social background, and finally we can attack our results with the methods of Brooks, Warren, and Wimsatt. The largely spurious distinction between "folk" and other literature has partly come about because of the passion of linguists and anthropologists for oral material as being easier to get undefiled from the source and they have tended to regard the social and linguistic boundaries of the texts as formidable enough to make comparisons not useful. In this sense, the linguist-anthropologist is "verbally oriented" and one with the New Critics. But this position is only tenable if we demonstrate that the motif complex in similar works is inconsequential when compared to the verbal elements which separate the works and indeed possibly every work from every other work (with a nod to R. S. Crane's attack on Brooks' "monism"). It is curious, incidentally, how critics who would scorn the "sociological fallacy" have avoided folk and semi-folk material because of a barrier which is purely sociological.

The Index suggests various other matters. Perhaps literary scholars will now be inspired to catalog motifs when they are surveying large masses of literary material. Also, the Index gives us a numerical nomenclature which might make the investigation of narrative complexes possible on magnetic tape or punched cards, the latter with its limitations of space being less likely. And, of course, the literary scholar puzzling over a story or an early novel may find a solution to his problem in the notes to an investigation of the motif in an entirely different cultural setting--one to which "influences" won't lead him. In the future it will be a brave student of fiction who will ignore the revised Motif-Index in his researches.

G. L. A.

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EDITORIAL

The Chicago Program

The significance of the University of Chicago undergraduate program in Oriental civilization is not in the nature of its course offerings. What is unique is that a course in a non-Western civilization is required of every undergraduate. At the present time, the student has his choice among Chinese, Indian, and Islamic civilizations, though the choice is frequently guided, as one might expect, by scheduling considerations. Chicago can draw on an admirably equipped faculty for an Oriental studies course, needless to say. Representatives from Sanskrit, Anthropology, History, and Political Science, for instance, staff the Indian civilization course. It is presumably easier, in such an institution, to decide on the type of course and then draw on the faculty to create it than it would be at a college with fewer resources. But the important thing is that the program was deemed essential to a liberal arts education. Once this principle is established, a staff can be found. It would take only one Orientalist to begin the process at a small college especially if he were given free rein to exploit his specialty and slight other areas--the student (as Chicago realizes) does not have to have all the Orient. A Near East or an Indic man, and a Chinese-Japanese specialist might be all a small college or even a moderately large university would ever want. But these extra faculty members bring with them a large part of the civilized world.
